



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## Old Books and New.



THE "Brevoort Library" auction at Bangs's was wholly in the interest of Mr. Benjamin, the dealer, who bought all the books before the sale and had them catalogued as if still owned by the Brevoort estate. The speculation paid him very well. Owing largely, no doubt, to the prices fixed as value at the Barlow sale, the books, as a rule, brought all they were worth. All the really fine things of the Brevoort Library, collectors know, had been sold piecemeal for years past. The only volume which seems to have been much of a bargain at the sale last month was a copy of the original edition of Thevet's "Les Singlaritez de la France Antarctique, Avtremement Nommée Amérique," which went for \$20. If perfect, it should have brought from \$60 to \$70. The total sum realized was \$6880, which is not startling considering that no less than 1553 titles appear in the catalogue.

The Hamilton Cole sale by Bangs & Co., the 7th, 8th, and 9th of April, will be very different. The collection is eclectic, but important, and will attract all kinds of buyers. Mr. Alexander Denham has made the catalogue and Mr. Howard Mansfield has written a preface. The notable numbers seem to be an extra illustrated copy of Walton's "Angler," extended from the original two volumes imperial octavo to six volumes folio. Only a thorough student of the copper-plate engraving of the seventeenth century could have brought together such a collection of prints, and, notably, of prints in such admirable condition. The book was a labor of love on the part of Mr. Cole, who spent, it is said, over \$6000 on it. The only other extra illustrated book in this country to be compared with it is Mr. J. Harsen Purdy's copy of "Nell Gwynne," extended from the original duodecimo to two volumes, folio. Next in importance in illustrated books is Tuckerman's "Book of the Artists." This Mr. Cole did not begin himself, it having come into his possession through the financial embarrassments of the originator, but he has edited it with much discretion and has greatly added to its extension. It was insured not long ago for \$5000.

The great Brinley copy of the Mazarin Bible, which was the gem of the collection originally—although it is doubtful if Mr. Cole ever intended to keep it—it may be remembered was sold about two years ago to Mr. Brayton Ives for \$15,000. At least it is said Mr. Ives paid that for it. At the Brinley sale, 1881, Mr. Cole bought the Bible for \$8000. The collection of editions of De Bury's Philobiblion, already famous, have passed into the collection of Mr. Bement, by virtue of the last will and testament of the late owner. Since the Menzies and Farnum sales we have had no such exhibit of Dibbins as in the Cole library, and, presumably, the fifty-six volumes bound by Matthews offer the best grouping yet offered locally to the American collector. Many rare plates have been added, but we look in vain for any notice of the portrait of Diane de Poitiers. Yet of all the Dibbin plates, this print is the "pièce de resistance." The dozen manuscripts embrace three or four worthy a place in the choicest collection, the Incunabulæ are fine examples of typography, and the bibliography will more than fill the demands of our amateurs. The seven hundred and eighty lots are expected to sell for a sum not far from the original cost, \$30,000, so we may for the second time this season witness an unusual average.

HERE are two charming little poems on women found in "Asolando," Robert Browning's last volume of poems, recently noticed in these columns. (Houghton, Mifflin & Co.)

### A PEARL, A GIRL.

A simple ring with a single stone  
To the vulgar eye no stone of price:  
Whisper the right word, that alone—  
Forth starts a sprite, like fire from ice,  
And lo, you are lord (says an Eastern scroll)  
Of heaven and earth, lord whole and sole  
Through the power in a pearl.

A woman ('tis I this time that say)  
With little the world counts worthy praise—  
Utter the true word—out and away  
Escapes her soul: I am wrapt in blaze,  
Creation's lord, of heaven and earth  
Lord whole and sole—by a minute's birth—  
Through the love in a girl!

### SUMMUM BONUM.

All the breath and the bloom of the year in the bag of one bee:  
All the wonder and wealth of the mine in the heart of one gem:

In the core of one pearl all the shade and the shine of the sea:  
Breath and bloom, shade and shine,—wonder, wealth, and—how  
far above them—

Truth, that's brighter than gem,  
Trust, that's purer than pearl,—  
Brightest truth, purest trust in the universe—all were for me  
In the kiss of one girl.

### ART PUBLICATIONS.

PEN DRAWING AND PEN DRAUGHTSMEN.—Mr. Pennell, it seems to us, takes a false step at the outset in asserting not merely the difference of ancient from modern pen drawing, but the inferiority of the former. Pen drawing, like all the arts of design, has changed its character in modern times, the universal tendency with us being to sacrifice the line to the mass. Our pen-and-ink artists have made considerable progress in rendering or suggesting tones of color, but it is mere folly to assert that they, or any of them, equal the expressiveness of Raphael's or Titian's pen sketches. Mr. Pennell compares a landscape sketch of the latter to one by a clever French pen-and-ink draughtsman, giving the palm to the latter, because he reports more truths of tree form, shadows and the like. But not only the quantity and variety, but the quality of the truths reported must be taken into account. If this were not so, pen drawing must continue to hold the place from which Mr. Pennell desires to lift it; for, with all the modern improvements, the importance of which he so exaggerates, it offers less facilities to the worker in tones and masses than any other form of black and white art. Its expressiveness depends, even now, more upon the line than on anything else. This mistake renders Mr. Pennell unjust to some modern workmen, as well as to all the old masters. Surely, one who has made a special study of the art should point out the difference between expressive work, such as much that appears in our queerly-named contemporary "The Hobby-Horse," and the affectedly archaic stuff which he properly condemns. He also praises highly much that is trashy and tricky in his own line of work. But, allowance made for these failings, which are but the results of an unfeigned enthusiasm for the modern school of pen-work, Mr. Pennell may be said to have written a book of value and one that can hardly fail to excite a deeper public interest in his art. It is abundantly and beautifully illustrated, chiefly from such French sources as *L'Art*, *La Gazette des Beaux Arts* and *La Vie Moderne*, from which we have culled in very many cases the identical drawings which we find reproduced in Mr. Pennell's book, as specimens of the best pen drawing of the day. It is a pity that this handsome volume is published at so high a price as to make it inaccessible to the class of buyers to whom it would be most valuable. (Macmillan & Co.)

THE EARLIER ENGLISH WATER-COLOR PAINTERS.—In giving us this delightful volume Mr. Cosmo Monkhouse has done something toward supplying a want felt by many students of art, who, knowing something of the names and works of the greater English painters, wish to know something, also, of their connection with one another, of who succeeded who and what was the general state of art in the time, say, of Turner. Turner and his contemporaries are treated of very fully in Mr. Monkhouse's book, but he does not go over the ground already traversed by Mr. Ruskin. Accepting Turner's genius as something unique, Mr. Monkhouse shows how closely, for many years, he followed in the same path with Girtin and others, even copying their drawings and imitating their style. This way of regarding a great genius is especially interesting to art students, who are often puzzled by the methods of biographers and critics, who seem to make it a point of honor to show their favorites as completely independent, even in youth, of all instruction. Other water-colorists of whom the book contains notices are Stodard, Cattermole, Blake, Harding and John Chrome. It is to be taken rather as an essay toward a history, than as a full history of early English water-color painting. There are fourteen full-page photogravures and a number of pen-and-ink and other small illustrations, which help materially to give a proper conception of the relations to each other of the artists mentioned. (Macmillan & Co.)

L'ART (Macmillan & Co.) for the latter half of January has a long and learned article by A. Venturi on *Ercole Roberti*, a popular Italian painter of religious subjects of the fifteenth century. It is illustrated after drawings by Charles E. Wilson. The etching of the "Work-room," by A. Lurat, after Bonvin, is one of the best that has appeared, even in *L'Art*. The two little girls at their sewing in the barely furnished room are capably rendered. The other full-page design is a reproduction of a crayon drawing by G. Henkes after his picture, "The Morning Paper." It is a capital sketch of an old woman reading at her breakfast-table.

THE MONITEUR DES ARTS reports the offer made by MM. Claude Monet and Camille Pelletan to the Louvre, of the late Edouard Manet's most noted picture, "Olympia." These gentlemen act, it is understood, in behalf of a large number of donors, who have bought the picture in order to present it to the State. Among them are the painters Besnard, Boldini, Cazin, Callebotte, Degas, Carolus Duran, Dalou, Auguste Flameng, Gervex, Harrison, L'Herminette, Lerolle, Puvion de Chavannes, Roll, Sargent, the critic Philippe Burty, and the picture-dealer Durand-Ruel. From the same number of *The Moniteur* we learn that at the Nicolaïeff sale, the "Noce de Village," by David Teniers, the younger, brought \$3000; Jan Wynant's "Le Soir," which sold for \$180 at the Wombwell sale, brought \$205; and Van der Neer's "Winter in Holland," which went for \$630 at the Wombwell sale, brought \$1080.

TEN YEARS OF BRITISH ART, by Mr. M. B. Huish, in *The Nineteenth Century*, gives some interesting figures. It appears that nearly £139,000 has been spent on pictures for the National Gallery, where the attendance of visitors has decreased from 871,500 in 1880 to 550,817 in 1888. A copious analysis of great picture sales, shows that fifty-four paintings realized £252,373—an average of £4673 each. The highest price, £10,395, was given for Boucher's portrait of Madame de Pompadour. The next sum, £9975, was for a group of two ladies by Gainsborough, and probably nearly as much as Gainsborough earned during his whole lifetime. A miniature by Oliver fetched more than £2000. Mr. Huish says that nearly two millions have gone to Germany, France, and elsewhere for pictures, engravings, and chromolithographs between 1880 and 1890.

A CATALOGUE of prints engraved after the work of the miniaturist Cosway—the first of the kind—is to be published by Mr. Daniel, of Coventry Street, London. A beautiful drawing of three ladies of the Lumley family, belonging to Sir P. Currie, has been engraved by Stodart for the frontispiece.

### PRANG'S EASTER PUBLICATIONS.

THE ANGEL AT THE SEPULCHRE, by Esther B. Tiffany, with illustrations by William S. Tiffany, published by L. Prang & Co., of Boston, as an Easter booklet, is an original poem of merit, but the drawings lack grace in conception and they are poor in execution, which has not been helped by the heavy monochrome scheme of coloration adopted for their reproduction. Of smaller dimensions is *JESUS, LOVER OF MY SOUL*, said to be "illustrated" by Mr. Harlow; but how the scraps of landscape that accompany it, dully reproduced in heavy brown

tints, can be said to "illustrate" this popular hymn, is beyond our understanding. This whole business of "illustrating" hymns for a long while has been overdone, or shall we say underdone? Certainly such a purely perfunctory attempt as in this instance has never come to our knowledge. Of a similar booklet, *WINGED WINDS*, by Charles Mackay, also with "illustrations" by Mr. Harlow, it may be safely said that the "illustrations" might be exchanged for those in "Jesus, Lover of My Soul," and no one would be the wiser for it. *CHRIST IS RISEN* presents Easter verses by Miss Annie D. Darling. The words are full of feeling, and, as usual with the designs of Miss Lucy Comyns, these are not without grace. The diminutive pages of *EASTER BLOSSOMS* have pretty designs by Miss Elizabeth B. Comyns, but the color printing is coarse and "out of register." *THE LORD IS RISEN*, a booklet with an attractively pink-tinted cover, is less objectionable for the reason that happily no attempt has been made to illustrate the words; but even here the text is made to suffer by the light color of the printing ink. Messrs. L. Prang & Co.'s Easter cards do not call for extended mention. They show little originality or appropriateness to the season. One of the prettiest is a calla lily resting on a bed of violets. We have frequently had occasion to speak so highly of the admirable productions of this house that we regret the more having to withhold praise from those before us. Probably their poor quality is partly due to the fact that the taste for such trifles is on the wane, and that there is really no demand for them except among a class of people with whom this sort of thing passes as very good art.

### MISCELLANEOUS.

TWO VOICES, while less ambitious in form than Mr. Harland's other books, aims to strike a deeper note than any hitherto attempted in the clever stories with which we are familiar by this promising young novelist. The little volume is made up of two short narratives—both autobiographical in form—the one called "Dies Irae," the other "De Profundis;" the titles will suggest the tragic nature of the subjects dealt with. (Cassell & Co., Ltd., New York.)

A MARCH IN THE RANKS, by Jessie Fothergill, shows a woful falling off in point of style, of interest, of plot, of everything that may be supposed to constitute a readable novel, from the preceding works of the same author. Not a trace is to be found in it of the charm, dependent on the expression, however artless or inadequate, of genuine human feeling, that made "Only a Fiddler" a book to be pleasantly remembered by its readers. The characters are mere lay figures, reminding one of those paper dolls with which children play, that do duty to-day as Lady Flora and Lord Arthur, to-morrow as Mrs. Smith and Mr. Jones, as the case may be, but the picture of whose sorrows and whose joys we know all along to be only make believe. (Henry Holt & Co., New York.)

THE LITTLE JACKET SERIES, published by Lee & Shepard, Boston, in jackets of red and gold, is named from Master Jacky Cable, who went to sea and discovered Huggermugger's Island, off the coast of Java. Mr. Christopher Pearse Cranch tells of the wonderful people and things that he found there, and illustrates his account with pictures no less wonderful than those which appear in other books of travel. To his story of "The Last of the Huggermuggers," there is a sequel, "Koboltozo," in another volume, telling of the doings of the dwarf race of the giants' island, while the giants themselves were away with Mr. Nabbum's museum of curiosities. In a third volume is reprinted Mr. Ruskin's delightful fairy-tale, "The King of the Golden River," with the original illustrations by Richard Doyle reproduced by the photo-engraving process.

## Treatment of Designs.

### COTTAGE GARDEN. (COLOR PLATE NO. 1.)

FOR painting in water-colors this sunny, picturesque bit of English country, choose a good, medium-grained hand-made paper—Whatman's is best—dampen and stretch it smoothly, and when it is dry sketch carefully a complete outline of the subject with an H. B. pencil. Begin by putting in the sky, which, being very cool in tone, can be represented by using cobalt modified with light red and perhaps a touch of yellow ochre. The same colors, with the addition of ivory black and a little raw umber, will serve for the distant mountain and the shadows on the ground. These colors will also be needed for the building and palings with the addition of raw Sienna, burnt Sienna and crimson lake. The shadow within the doorway is composed chiefly of raw umber deepened with ivory black, while raw Sienna, modified with black, will serve for the door, framework and window. The sharp markings in the palings are raw umber and black strengthened with burnt Sienna. The various colors laid on pure one over the other on the roof and chimney are clearly discernible. Do not fear to put them in brightly at first; you can always tone down if necessary by the use of a thin wash of ivory black applied when the under painting is thoroughly dry. The ground is composed mainly of yellow ochre, black and rose madder. Leave the little broken patches suggestive of stones quite white to begin with, toning them down later. Shade them with the same colors used for the mountain. Paint very freely with a full brush if you wish to gain the transparency which forms the chief charm of water-colors. Colors nigged on with a dry brush will invariably look woolly and dull. Besides the colors already named you will need for the flowers scarlet vermillion, cadmium and lemon yellow. First blot in the patches of color as nearly as may be; afterwards fill up the intervening spaces with varied shades of light green, then gradually work out the whole scheme; keep on modelling and defining, faithfully watching your copy; the necessary finish will come without apparent effort on your part if you follow this plan. Work with a small brush still well filled, if you wish to keep to the brilliancy of the copy. Should you lose any of your cherished lights, wait till the color is quite dry; then recover them with a sharp penknife, being careful not to injure the texture of the paper. The older the paper the harder the surface will be and the less any fear of injury.

For oils just the same palette may be set; but there will, of course, be required an admixture of white. The first shades of green may best be reproduced by mixing lemon yellow and black for the yellow tints glazed in parts with raw Sienna; cobalt blue mixed with yellow ochre will give the grayer tones.

### EASTER LILIES. (COLOR PLATE NO. 2.)

THE original of this lovingly-painted study of the common white garden lily is in water-colors, but oils are equally suitable. There are two ways of treating this subject in water-colors; one is to obtain a tinted paper to match the background and then paint in gouache colors, that is, use Chinese white freely on the high lights and sparsely in the shadows; or else adopt the more legitimate method of the original, and selecting good white paper of medium grain leave it to do duty for the highest lights, painting in the shadows and background with transparent tints. For the shadows lemon yellow mixed with ivory black will give just the required tone; if too green add a little rose madder. Or the same shade can be obtained by mixing cobalt with raw umber for the darkest parts, and cobalt with yellow ochre for the half